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both the new and old address should be
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ART AND BOOK SALE CATA-

LOGS—The American Art News, in
connection with its Bureau of Expertis-
ing and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE NOVEMBER BURLINGTON

Two quattrocinto paintings (panels)
by Bono da Ferrara, "St. John the
Baptist" and "St. Prosdochimus," form
the frontispiece of the November num-
ber of the Burlington Magazine, with
explanatory text by Tancred Borenius.
"Some newly discovered Tûlûnide
Ornament" is the title of an inter-
esting paper by Capt. K. A. C. Cres-
well on the celebrated mosque of
Ahmad Ibn Tûlûn at Cairo, accom-
panied by fine illustrative plates. S. J.
Camp writes ably on "Some Milanese
Helmets in the Wallace Collection."
"A Painting by Yen Li-Pen," is the
theme of an interesting article by
Arthur Waley.

John Shuckburgh Risley, C. B.,
gives an exhaustive description of
"Sea-Power Under George III,"
illustrated on Contemporary Glass,"
three fine plates showing varied ex-
amples of this unusual type of deco-
rative glass. Part VII of R. L. Hob-
son's series on the "Fumorfopoulos
Collection" dwells on T'ang pottery.
H. P. Mitchell continues (Part V) his
notes on "Some Enamels of the School
of Godefroid de Claire." Reviews,
the monthly chronicle and corre-
spondence fill the closing pages of the
number.

The Burlington Magazine may be
obtained from the American agent,
James B. Townsend, 15 E. 40 St.,
New York City.

THE ENGLISH ART CRITIC

Miss Amelia Defries, lately attached to
the British Embassy, Washington, D. C.,
is speaking in England on Civic Art for the
Sociological Society and for the London
Society, and on "Geddos, the Man and
His Gospel," for the Tomorrow Club.
Miss Defries will return to America on a
lecture tour in 1920.

COLLECTIONS FOR NEW YORK

When the Lenox Library was
merged with the Astor and Tilden to
form the Public Library, chagrin was
expressed in more than one quarter
that the building on Fifth Avenue and
Seventieth Street should pass into
private hands. Although one section
only represented the projected com-
plex that was to extend from
Seventieth to Seventy-first Streets and
from Fifth to Madison Avenues, the
library, thus incomplete, was con-
sidered the masterpiece of Richard
Hunt and so the memorial to that
talented and brilliant architect was
fittedly placed directly opposite in
the wall of Central Park. When
Henry C. Frick bought the Lenox,
tore it down and erected a house of a
very different character on the site,
many people murmured. On general
principles the idea of consolidating
three libraries in one seemed mistaken,
if for no other reason than the growth
of Greater New York, which called for
as many libraries as possible in as
many spots, in order to have them
accessible to citizens. What was not
understood at the time by those who
deplored the loss of Hunt's creation—
how could it be?—was the fact that
Henry Frick intended to give his house
and its art treasures to the city after
he was dead.

Henry Frick died on the first of this
month, much to the surprise of those
who have marked of late his excellent
health and alertness of mind and
body, much to the sorrow of a host of
friends who have always appreciated
his genial and robust nature. It is
understood that the rather original
house (a relief, through its broad, low
architecture, to our sky-soaring office-
boxes) and all those wonderful old
paintings and bronzes which he placed
with such taste in that home of his,
will become the property of the city.

One often hears a carper condemn
our millionaires who limit their pur-
chases of works of art to ancient and
foreign pieces. Instead of carping, it
would be better to congratulate the
public that has collectors of any art
works. It is true, we ought to have
more men who look to native and liv-
ing artists for their purchases. Free
to any one to hold that a collector like
the late William T. Evans deserves
better of the public than a man who
buys the costly work of artists long
dead. But the case of Henry Frick
should warn us not to be in haste to
disparage a collector because his taste
happens to differ from ours. Men of
big affairs generally start as "col-
lectioners," as the French say, in order
to find relief and quiet from harassing
business. Soon they become seriously
interested. Sometimes, being usually
men of superior intelligence and taste,
they reach a point where the honorary
title of connoisseur cannot be denied
them, and under those conditions they
are pretty sure to have discovered
some of the pitfalls dug for their feet,
pretty certain to exercise great care
and to seek the aid of the best experts
they can find.

New York may be congratulated on
having citizens like Henry C. Frick,
who, while living, are ready to wel-

come amateurs and artists to their
galleries, and by their wills arrange
that a still wider public shall benefit
by their collections when they are
gone. In London and Paris some of
the small art galleries and museums,
rarely visited by tourists, give more
delight than your big, overwhelming
"aggregations." They are favorable
to a quiet, thoughtful study. They
are not filled with a troop of personally
conducted. They give one a chance
to savor and test works of art. In the
Frick residence and collections, New
York will have a place in which to
study certain lines of painting and
sculpture in Europe between 1300 and
1700, to better advantage than in the
much bigger Metropolitan Museum.

Now that the printers' strike is vir-
tually at an end, we are able to resume
publication in our usual form. We wish
to thank our readers and advertisers
for the splendid manner in which they
have borne with us in the production
of the "makeshift" issues, and for their
tolerance in overlooking any errors or
omissions that may have occurred in
producing the publication through the
novel typewritten-photographic pro-
cess. An earnest endeavor will be made
to make future issues interesting from
the standpoints of news and typo-
graphical artistry.—Ed.

Owing to an error in last week's ART
NEWS in recording the sale of Childe Has-
sam's picture "Marshal-Neil Rose" one of
his most important canvases shown at his
exhibition just closed at the Milch Galleries,
credited the sale to John Gerrity, instead of
Mr. Gallatly. It appears, however, that the
well known collector did not purchase the
picture in question, but has in his collection
a similar design, that of a girl at a piano.

Boston Artist in California

The University of California will hold
very shortly an exhibition of the work of
Miss Lucy Conant, the well-known Bos-
ton watercolorist. Miss Conant holds the
chair of lecturer in design and household
art at the university. The exhibition is to
include her water color sketches of Hol-
land and France together with decorative
studies for stage costumes, jewelry and
patterned fabrics.

A Portfolio of Linoleum Cuts by Horace
Brodzky will shortly be issued by the Flv-
ing Stag Press. All printings will be made
direct from the artist's original cuts. In
addition to the ordinary copies there will
be an edition de luxe of 100 copies signed
by the artist.

Mr. John Vigonroux of the Demotte Gal-
leries, 8 E. 57 St., returned last week
from France where he spent the summer.
He brought back several fine examples of
early French Gothic paintings and sculpture
to add to his collection of works of this
period.

Harry Watrous and Mrs. Elizabeth
Watrous returned recently from their sum-
mer studio at Lake George, and Mr. Wat-
rous is at his Sherwood studio, while Mrs.
Watrous is at the Gainsborough.

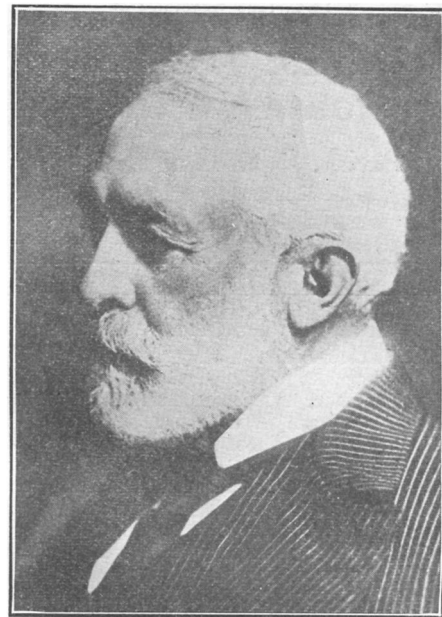
R. W. Van Boskerck has returned from
Keane Valley in the Adirondacks to his
Sherwood studio, much improved in health.
During the summer he painted a number
of interesting, colorful landscapes.

ART BOOK REVIEW

A HANDBOOK OF GREEK VASE PAINTING. By
Mary A. B. Herford, M. A. Longmans,
Green & Co. \$3.75.

This volume, dealing with the subject of
Greek vase painting, serves to introduce a
subject full of fascinating problems, more
especially for students of art and arch-
aeology. The book seems to meet a
definite want, and its usefulness is en-
hanced by the illustrations. The treat-
ment of the subject is comprehensive and
authoritative. It cannot fail to make a
strong appeal to all those interested in the
art of ancient Greece.

OBITUARY



Henry Clay Frick

The passing of Henry Clay Frick on Dec.
2, at his Fifth Avenue and 70 Street home,
removes a figure intimately concerned with
the industrial upbuilding of this country
during the period which marked the growth
of "big business." Although Mr. Frick
had been ill for nearly a month, his
progress, for a man within a few days of
70 years of age, had been satisfactory and
his sudden death from a heart attack
shocked his friends and associates and took
the members of his family by surprise.

Henry Clay Frick was born Dec. 19,
1849, in West Overland, Westmoreland
County, Pa. His father, John W. Frick,
was a farmer of Swiss ancestry, and his
mother, Elizabeth Overholt Frick, a mem-
ber of an old Mennonite family. Until he
was 16, he divided his time at school, his
father's farm, and his grandfather's dis-
tillery, where he kept books. After a year
in Otterbein University, he embarked upon
a career which was to prove one of the
romances of American business life.

In his later days Mr. Frick was rec-
ognized as one of the most liberal patrons
of the arts. He offered half a million dol-
lars for the famous "Pope Vincent" by
Velasquez, and several of the paintings in
his collection cost him more than \$100,000
apiece. The portrait of "King Philip of
Spain," by Velasquez, cost him \$400,000,
and there were two other pictures in his
collection for which he paid at least as
much. When Europe was bidding heavily
for the Frans Hals "Portrait of a Woman"
at the Charles T. Yerkes sale, Mr. Frick
bought it by private contract for a sum said
to have been \$140,000.

In the gallery of his New York home
there is a collection of art stated to be
worth more than \$10,000,000.

When the fact of his death became
known, announcement was made by Judge
Elbert H. Gary, head of the directorate of
the United States Steel Corporation, and a
friend of Mr. Frick for many years, that
provision had been made in his will by
which his art treasures, regarded by auth-
orities as one of the best collections in this
country, eventually would become the prop-
erty of the city. With the collection, Judge
Gary said, would go the Frick home, a
\$5,000,000 structure in Italian architecture
on the site of the old Lenox Library, in
Fifth Avenue from 70 to 71 Street, the
entire gift being adequately endowed.

Firmin Auguste Renoir

Firmin Auguste Renoir, one of the last of
the impressionist school of painters and
one of the most original, is dead. He was
born at Limoges in 1841, and exhibited at
the first Impressionist Salon in 1874 after
studying under Monet and others. His
paintings have been in high demand
throughout his career and there are many
of them in collections in America. His
paintings of the family of Charpentier
hangs in the Metropolitan Museum. Du-
rand-Ruel of 12 E. 57 St. have shown many
of his works in various exhibitions, and in
1912 one Renoir, "The Little Girl in Blue,"
sold for \$200,000; another, "The Woman
Arranging Her Hair," brought \$20,000.

The recent sale of "Le Pont Neuf of
Paris" for 100,000 francs, or \$20,000, is re-
ported from Paris. The artist sold the
painting for \$60 in 1872.

Renoir was one of the few painters to
whom fame and wealth came in the
maturity of his work. The last years of
his life brought much physical suffering to
him from acute rheumatism and he had to
be carried about, but still he painted, and
two of his works shown recently at the De
Zayas Galleries, in Fifth Ave., reveal sur-
prising freshness, considering the 78-year
artist.

Among Renoir's finest works were "The
Bathers," "The Rowers," "Luncheon," the
"Ball at the Moulin de la Gallette," "The
Box," and "The Terrace."